

# ARCHITECTURE

## new jersey

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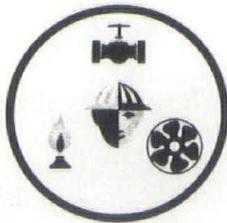
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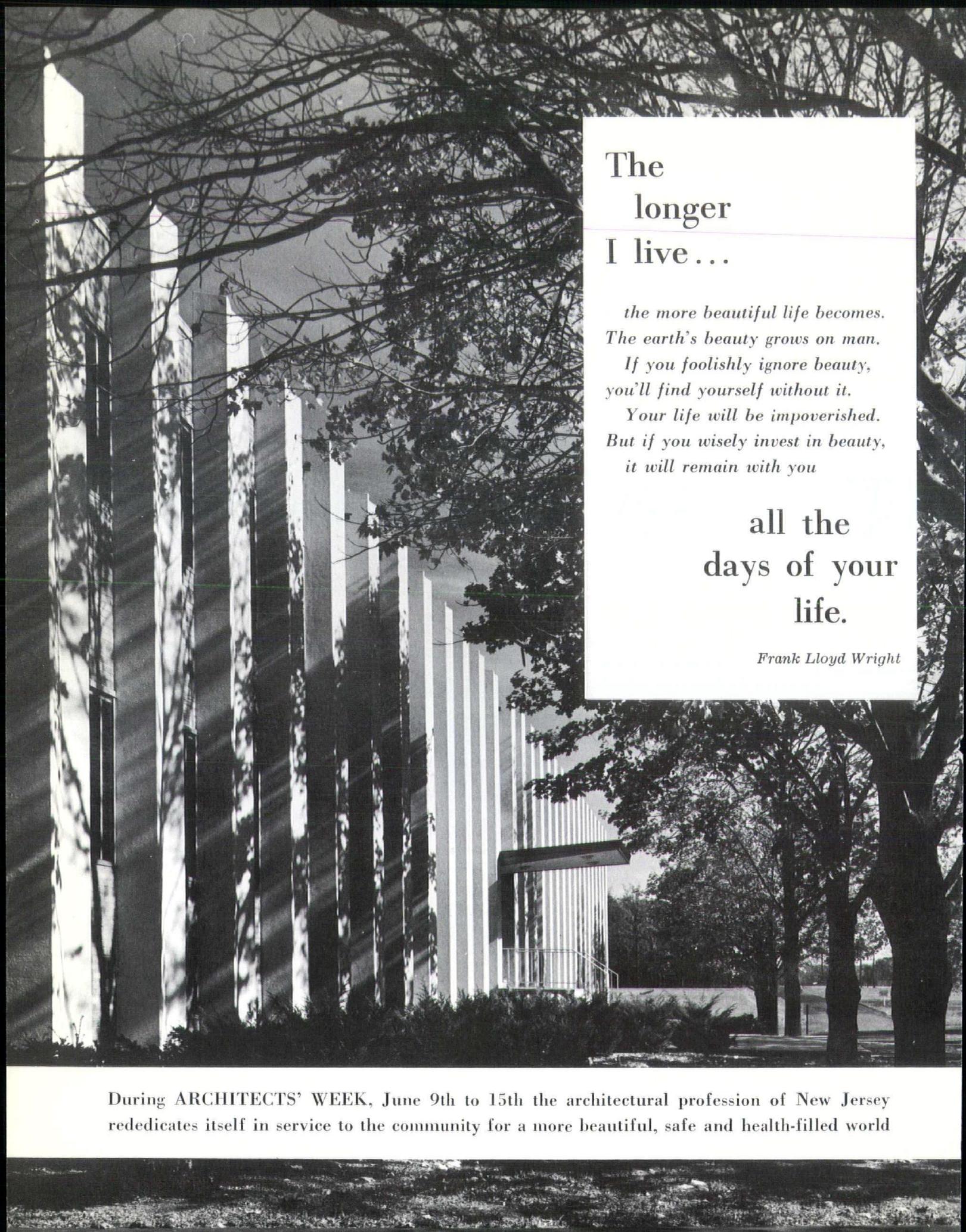
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OF NEW JERSEY, 134 Evergreen Place, East Orange

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\*The modern term for advanced hot water and steam heating/cooling systems.



## The longer I live ...

*the more beautiful life becomes.  
The earth's beauty grows on man.  
If you foolishly ignore beauty,  
you'll find yourself without it.*

*Your life will be impoverished.  
But if you wisely invest in beauty,  
it will remain with you*

all the  
days of your  
life.

*Frank Lloyd Wright*

During ARCHITECTS' WEEK, June 9th to 15th the architectural profession of New Jersey rededicates itself in service to the community for a more beautiful, safe and health-filled world

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3,600 copies are distributed to every registered Architect in New Jersey, consulting engineers, people in related fields and others whose fields of interest include Architecture, such as leaders in business, commerce, industry, banking, education and religion.

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# ARCHITECTURE

new jersey



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COVER: U. S. Coast Guard Fire Island Station  
Hassinger & Schwam, Architects

# Can New Jersey Afford Stock Plans?

Assembly Bill 500, introduced on March 25, would require the Commissioner of Education to have prepared standard plans and specifications of various types and sizes suitable for use by school districts. The twelve Assemblymen who introduced this Bill undoubtedly view it as an economy measure.

Intensive study and the results of a nationwide survey of other states who have had similar programs, convinces us that the best interests of the citizens of this state will not be served by this legislation.

The only current program of stock plans for school buildings exists in the State of New York at the present time. In the five years of its history, it has produced only two buildings; yet the cost of architectural services to the state for the preparation and updating of their stock plan program has run into millions of dollars.

There are other reasons, however, that are not material in nature which argue against the use of standard plans for school buildings. Some of the more cogent and pertinent are as follows:

1. The adoption of standard plans, even with periodic updating, prevents the user from taking advantage of the many changes in construction materials and techniques that are taking place almost daily in the construction industry. The reason the cost of school buildings has risen far more slowly than that of other building construction has been the constant search for new materials and techniques to produce better buildings for less money. By their very nature standard plans vitiate this concentrated effort.
2. Educational planning has been changing at almost the same rapid pace that construction technology has been changing. The needs of each school district are separate and distinct as determined by their local board and the citizens of that district. There are no stock communities, stock educational programs, or stock pupils. Within any given community, the use of standard plans has some limited application when those standards have been determined by that community. This is limited, however, to communities of extremely rapid growth where one or more schools are being built annually. Their advantage, even there, is quite limited.
3. This legislation, in simple words, directs the Commissioner of Education to loan standard plans to school districts desiring same. In its simplicity it raises several serious questions with regard to the monetary and legal responsibility for any project:

Who will be responsible for the accuracy and adequacy of the documents loaned to its district?

Who will be responsible for determining the amount of money to be raised by bond issue?

During construction, who will determine the intent of the drawings and specifications?

4. Perhaps the most important question of all is the question of intent with regard to this Bill. It would appear that the Bill could serve only two purposes (1) a presumed saving in architectural fees and (2) protecting small communities against the preparation of improper or inadequate plans for its school building construction.

It should be pointed out at this time that even with the availability of a standard plan, an Architect will have to be retained by the district to administer the preparation of a bond issue application, determine estimated costs, and indicate graphically and by other means how the building is to be adapted to the site, and how the building is to be served by utilities, i. e., storm and sanitary sewers, electrical services, etc. Presuming that the program goes forward, this same Architect will have to adapt the building to the site in working drawing form and change the technical specifications to meet the requirements of that adaptation, as well as the work rules generally observed in that area of the state. He will have to prepare the bidding documents, assist the owner in bidding and supervise the construction of the project. For this a fee must equal at least 2/3 of a normal architectural fee. In most cases, it would be a somewhat higher proportion.

The adequacy of the documents for the building proper, and the adequacy of the educational planning reflected in that building would, of necessity, rest with the Department of Education since their design and development was authorized and controlled by that agency. The Department of Education, we believe, feels very strongly that it can better protect the school districts of the state by reviewing the work an architect prepared for a particular school district, than by attempting to administer a program of standard plans with their inadequate personnel and budget.

The experience in New York State has clearly indicated that the architectural profession in that state has benefitted greatly from their current standard plan program since many millions of dollars in fees have been paid for plans which have produced but two buildings. In both of these cases some Architect of the State had to be paid an additional fee for adaptation and administration of construction. We feel sure that the same result would occur here in New Jersey. We feel it will result in a waste of taxpayer's money and will ultimately benefit no one at all.

## **Here's What Has Happened in Other States . . .**

Selected replies from stock plan survey:

**Arkansas—Used only for impoverished districts.**  
Up to \$10,000 value.

**California—Used for one-room buildings.**

**Connecticut—1 & 2 CR Building, done about 35 years ago, only 2 erected.**

**Florida—Limited use of stock plans in the past.**  
**All stock plans discontinued** because of different site conditions, enrollment and curricula, and because stock plans impede development of changing techniques of instruction.

**Georgia—Discontinued and discouraged,** antiquated and personnel insufficient to revise old or develop new plans. Unsatisfactory results.

**Iowa—No, never.** Each community should solve its building problems individually in light of local needs.

**Kentucky—Yes, for 1 to 4-room buildings.** Projects isolated and scattered and where architectural services were not available.

**Maine—Yes, for up to 4-room buildings.**

**Michigan—Before 1932 and then for one-room schools only. Not now.**

**Minnesota—Up to 2-classroom buildings. Not used for past ten years.**

**Mississippi—Rural schools with little funds and only for buildings up to \$15,000.**

**Missouri—Discontinued** for plans not complete enough to get comparative bidding. Not appealing to have all schools look alike.

**Nebraska—Discontinued** to allow local initiative.  
Not since 1925.

**New York—There is a stock plan program.** However, it is not being used although the law is still on the books. Two buildings were constructed from the stock plans prepared.

**Pennsylvania—Available up to 4-classroom buildings, but not used for years** due to obsolescence.

**South Carolina—Discontinued** because of utter lack of adaptability to sites, needs and different programs, lack of economy because original architect not at hand to supervise and prevent errors. State educational finance commission feels that public funds are best safe-guarded by having work done by registered architects.

**South Dakota—Discontinued.**

**Tennessee—Discontinued 15 years ago.** Want originality in buildings.

**Texas—Statute provides for buildings for small rural districts, but this has not been practiced for some years** because stock plans could not adequately meet needs of various communities.

**Vermont—Discontinued** for one and two teacher schools as this size is not in demand due to consolidation.

**Virginia—Discontinued, found impracticable.**

**Wisconsin—Active for years in 1, 2, 3-room schools, but now discontinued.** Results unsatisfactory. Limited borrowing power. Difference in site and terrain. Different community needs, lack of professional supervision.



*"We cannot carry on inspiration and make it consecutive. One day there is no electricity in the air, and the next the world bristles with sparks like a cat's back".*

—EMERSON

## FAITH RENEWED

I feel good again.

I was all set to write a nasty article about how the practice of architecture seemed recently to be losing its interest and excitement. This, mainly because of the influx of corner cutting broker builders, the increase in third party suits, the growing emphasis on legalisms and liabilities and many other peripheral areas that seem to have no real relationship to architecture. But I'm glad I waited before writing this article. Because right now everything looks great and once more I believe, in fact, I know, that architecture is a most wonderful profession to practice and I'm most lucky to be an Architect.

The way this all happened was really quite simple. In fact, this remedy for inspiration is so easy and readily available to all that I'd like to suggest it to anyone who feels the need to reawaken his architectural spirit and meet the future more brightly.

All I did was to talk to a group of people about architecture. They had little background in the subject so I had to explain it rather fully. I started with a definition of an architect and continued to describe why I became one, my schooling, my training, my experiences and all the things that I do. I illustrated the talk with as many graphic aids as I could gather. I spent several hours doing it.

As I talked a strange thing happened: I started

to listen to myself! I heard about the wide range of activities I perform, the broad scope of the modern day world to which I am exposed, and the depth of the challenges of creating environments for people and function which I must meet. I re-realized that I am involved in a creative process unique in the arts since it must produce beauty yet accommodate functions. Through having to describe the life of an Architect, I was forced to re-live some of my professional experiences. Simple pleasures such as being the guest of the occupants of a house I had designed and feeling their contentment; noting that a detail, which had been a tough one to solve, had come out well and the decision was right; "feeling" a finished space while only the structural frame was there to define it; seeing designs drawn on paper blossom into something tangible and solid and sometimes beautiful; and so many more experiences.

At the end of the talk, the audience asked many questions. I found that forced to verbalize what an Architect is became the medium for a better perspective of what I am and what I do.

So, I have been refreshed professionally. Things are much clearer and brighter again. Based on this experience I'd advise anyone in any profession that when things look dull and you've lost interest, try my formula and explain your profession to a group. In fact why not try the same audiences I had, three classes of sixth grade children.

# Ghetto Housing: A Social Approach



Eugene A. DeMartin, AIA  
President

Good physical design is insufficient by itself to overcome the problems that confront us in today's ghetto housing crisis. These problems are social and economic as well as physical. Only when these interrelated factors are evaluated and incorporated into the design solution can we begin to create a valid urban environment instead of contributing to the present ghetto chaos.

The surface problem is to produce successful housing for low-to-moderate income family groups. But the real problem is to produce this housing in the face of a general feeling of apathy prevailing in the ghetto area as a result of too many years of blighted conditions.

As stated the solution requires both a physical and a social or communal approach. Physical in the sense that the design of the dwelling units should allow the residents to identify with prevailing and accepted good design standards.

One solution to the social-communal aspect of the problem can be achieved by providing an ownership interest to the residents on a non-profit, cooperative apartment basis.

The ideas and advantages of cooperative housing are not new. To date, this type of housing has been applied mainly to the middle or high income group. It can be applied just as productively to the low-to-moderate income groups where a sense of pride on the part of the home owner

is perhaps the single most important factor for the success of this type of housing.

With the National Housing Act of 1950, and the establishment of the N. J. Department of Community Affairs in 1967 the opportunity is extended to discerning moderate income families in our cities to possess private real estate property via non-profit Cooperatives with numerous positive results. Ownership by members encourages communal, social and civic interests. An advantage which also adds to the construction of a healthy self-image is the fact that each co-owner has a voice in the management of the cooperative.

Major cost advantages result from the following: 1) land has been obtained at a minimum price; 2) the mortgage interest rate is below market ranging from 3% to 4 $\frac{3}{4}$ % compared to the average of 7% and higher; and 3) taxes are frozen at a special low rate for a period of 15 years. Only the unique cooperation of federal, state and city government with private enterprise makes it possible to provide this type of housing at a cost within the economic limits of the residents.

Pride of ownership, living with neighbors who have similar objectives and financial interests, and the resultant feeling of security make it possible for the resident to control the environment in which he lives instead of constantly facing the temptation to surrender to the despair of ghetto squalor.

# Urban Design—A Study of Architectural Voids



Piazza del Campo, Siena

The lecture, entitled "Urban Design—a Study of Architectural Voids," carefully analyzed, by magnificent sequential photographic slides, six famous Italian squares, or "Urban Voids," whose architectural integrity and meaning have remained undiminished with time. In order of presentation, these were:

Piazza del Campo, Siena  
Piazza della Signoria, Florence  
Harbor Square, Portofino  
Piazza San Marco, Venice  
Piazza San Pietro, Rome  
Scala di Spagna, Rome

Mr. Kidder Smith analyzed both the physical and psychological means by which each one succeeded in producing and maintaining a viable communal life for its town or city.

In the case of Siena, he pointed out the spontaneous "core" function of this piazza, whose framing walls are subjugated to the even facade on all sides, punctuated by the soaring tower. Sun and shadow give a constant interest to the one uninterrupted, dished floor.

Florence's basically less successful square depends on its subtle arrangement of statuary and fountains to direct one's interest to the Palazzo entrance from the difficult angles of approach.

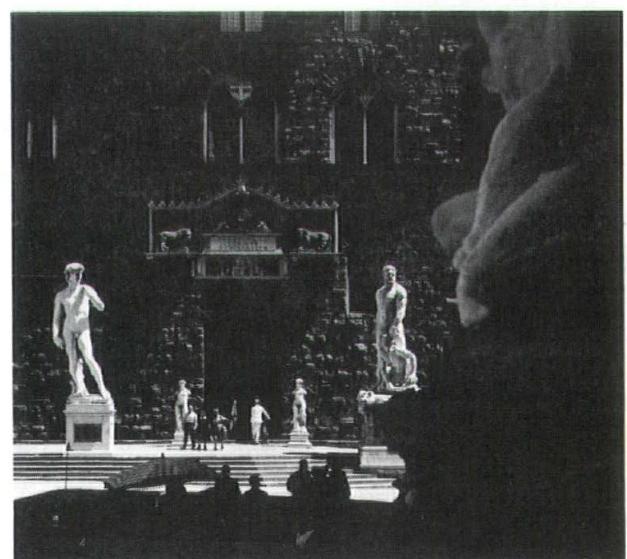
Portofino provided Mr. Smith with some of his most beautiful photographs, combining as it does a ramp meeting the water and the constant interest of the escaping quays on either side.

*G. E. Kidder Smith, a Fellow of The American Institute of Architects and an author, was the guest of Capital Chapter at the Princeton University School of Architecture at a recent meeting.*

Photos by G. E. Kidder Smith

The carefully studied shots leading into and through the Piazza San Marco reminded one that this is certainly the greatest city square in the world, or as Napoleon is said to have called it, "the finest drawing room in all Europe." The subtle off-square relation of the "walls," the intersection of the main square and piazzetta, the punctuation of the perfectly located tower, the repetitiveness of the facades setting off the cathedral's ornateness and the Ducal Palace's unusual

Palazzo Vecchio, Florence





St. Mark's Square, Venice

surface quality, are but a few of the architectural means for its success.

St. Peter's Square by Bernini showed the important use of fountains, the carefully adjusted plane of the paving, and, of course, the remarkable manipulation of scale in all its architectural elements and sculpture.

Rome's Spanish Steps provided the final sequence—a tour de force of level change providing not only the function of reaching the church at its head in a constantly varied experience, but at the same time, a space for communal activity and enjoyment.

Kidder Smith's exposition is of particular value for architects whose job will be to imbue the lifeless statistics of much that is called Planning with the creative, life-sustaining elements that are the human being's intangible requirements for his environment. To the laymen who are responsible for the planning process, the lecture can make more obvious the needs that are usually ill-defined and "beyond the budget." As different as the program of each of these squares may have been, the principles are constant and valid for any place or any time.

A. Perry Morgan, Jr., AIA

# My Make-Believe Client

David R. Dibner, AIA

I was recently given an architectural commission by a mythical organization, "The Mt. Pleasant Hammer Company" and it was a most successful and satisfying experience. The officers of this company were three groups of sixth grade children. The object of our venture; for the students a better understanding of the role of the Architect, and for the Architect a great deal of pleasure.

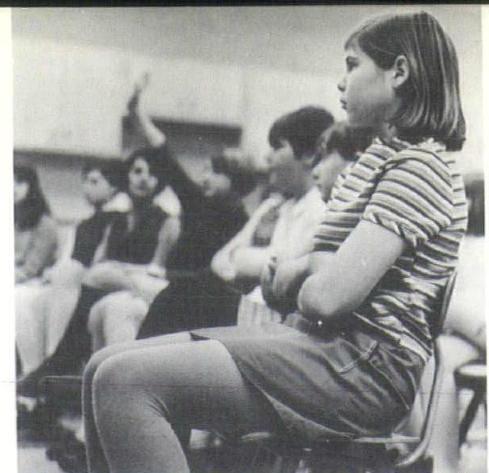
It all started very simply. I was discussing with my wife Dorothy, an art teacher in a local elementary school, that few people realize that architecture is one of the three major arts along with painting and sculpture. She agreed and we determined to do something about this. I would talk to some of her art classes on architecture.

With the cooperation of George Baird, Principal of the Mt. Pleasant School, West Orange, New Jersey, classes were rearranged and a Thursday morning was chosen as the appropriate time. We selected the three sixth grade classes, the highest grade in the school as being the most mature and potentially, the most receptive. Each class has approximately twenty-five students, and each class would be addressed individually in three consecutive one hour sessions.

Preparations were simple. I collected as much graphics and samples as I could lay my hands on. While I did a good deal of thinking about what I would say, I had time only to jot down a few notes about the order of things on a 3x5 card. I did look up the word "Architect" in Webster's and found "One who designs buildings and superintends their construction." I was surprised how inadequate this definition seemed to be in this world of total environments and city planning so I later stressed these broader aspects in my talk.

The class sat in a semi-circle on little chairs arranged in front of a long table with a cork board on cabinets behind. All my wares were arranged on the table, hidden from view. The first wonderful moment was the sight of twenty-five bright, smiling, eager faces in front of me. Throughout each hour session the boys and girls were wonderfully attentive and responsive and fired away with questions. Fielding these questions was a good part of the fun for me. These children know a lot and if they don't know, are inquisitive enough to ask.

To best describe the sequence of the talk, I will



insert in *italics* some of the typical questions as they occurred during the period.

After requesting and discussing various definitions of an Architect, I described the course of study leading to an architectural degree as well as the subjects studied. I noted several eyebrows raised when I mentioned that it took six years to get a degree plus three years of practice before taking the license exam. I later understood their concern, since the nine years described adds up to a large proportion of their eleven years of age!

*What made you get interested in Architecture?*

*Are there any lady Architects?*

*Do you design bridges?*

In order to help describe the Architect-Client relationship, we established the mythical Mt. Pleasant Hammer Company with the students as its officers. They had made such good hammers that increased world demand had rendered their present plant inadequate and they needed new larger facilities. We went through the ways of selecting an Architect and I was lucky enough to be chosen. Together we purchased the land and discussed the programming stage. I stressed how important it was for them, the client, to talk with me, their Architect, about all the spaces and activities which had to go into the building. They had quite a number of suggestions.

Schematics were next and they were impressed by the number of sketches that had to be produced in order to satisfy their needs. I used actual sketches on buff tracing paper including some rendered with magic marker, a familiar medium.

*"Do you just throw away all that work if the client doesn't like the original sketches?"*

*How long does a sketch take to make?*

*Can I be president of the Company?*

*Do you design suspension bridges and turn around bridges?*

I illustrated the tools of the Architect by producing tee square, triangles and scales and I demonstrated how each works. There were some giggles when I showed a toilet fixture template and the most interest was shown in the adjustable triangle and erasing shield. Tracings were shown as well as black and white blueprints. I had compiled a boxful of samples, from concrete, brick and marbles to doorknobs, drapery fabric and carpeting. The

girls seemed to express most interest in the interiors materials and nodded their degree of approval of each. The loudest "oohs" and "aahs" came with the unveiling of a rendering and a scale model of a building which were explained as tools for the Architect and client to understand better how the final building will look. Throughout I emphasized that architecture was for people; and I pointed out how all the sketches, renderings and models always showed people along with the buildings.

"*You've said architecture is an art. Isn't it a science too?*"

"*How long does it take to build a model like that?*"

"*Are there different kinds of Architects?*"

"*Did you ever design a railroad bridge?*"

For the conclusion I rifled through a set of plans and specifications of a recent project. I then showed slides of the interior of our office, and a series of slides showing the progressive steps in the construction of an actual project. I explained in response to questions:

That footings are to a building just like your feet are to a person.

That the forms for concrete aren't thrown away but reused.

That concrete is poured in place just like they make plaster molds.

That the large precast exterior units were anchored in place by metal inserts.

Finally I showed slides which were selected to demonstrate the wide range in project types in which the Architect is involved.

"*Do you have to write such a thick book (of specifications) for each project?*"

"*Do you do all this work by yourself?*"

"*What's your opinion why the bridge in Ohio fell down?*"

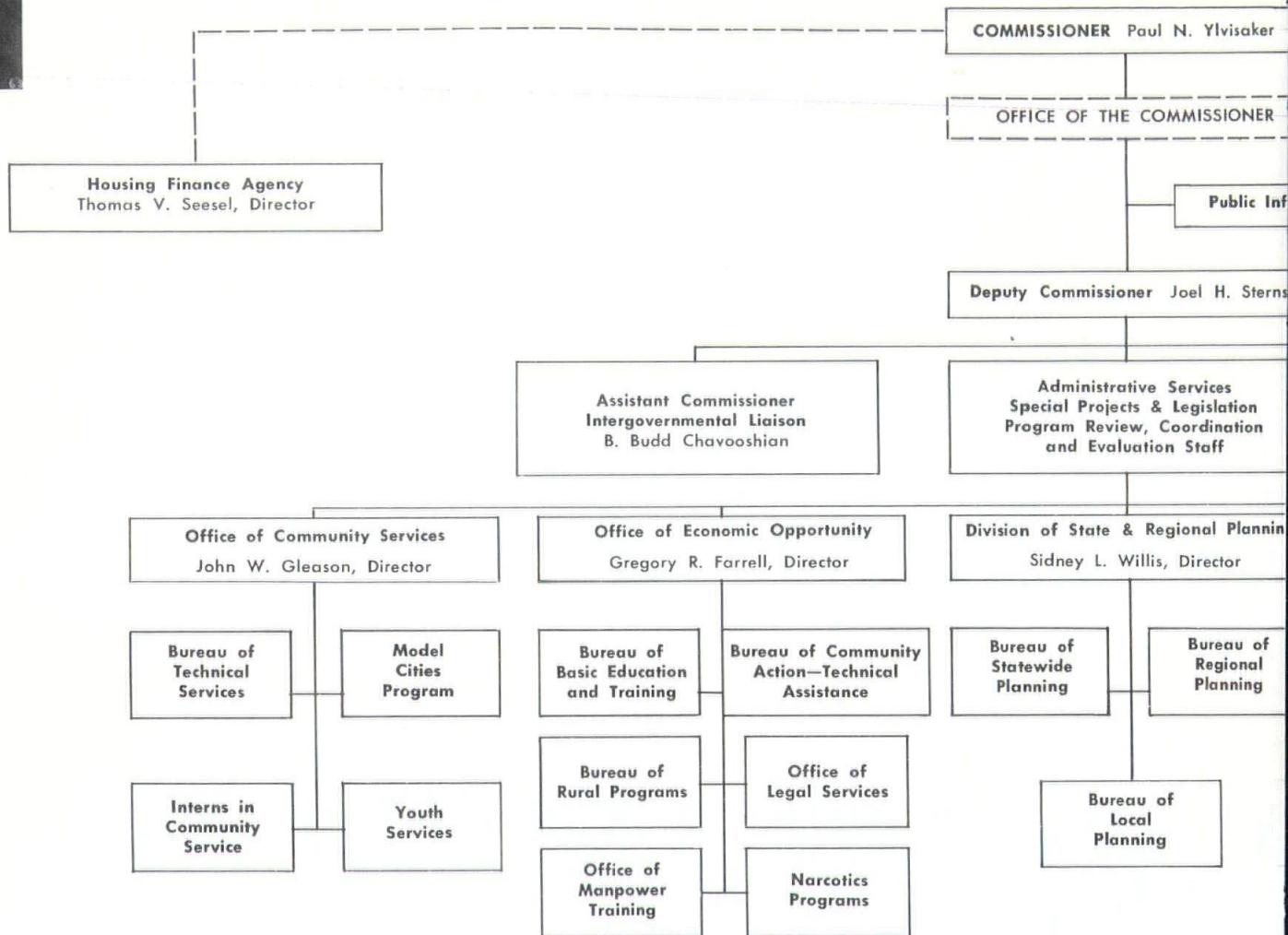
I tried in each area to explain architecture in as simple terms as possible related to their own experiences. For instance, adding stories to a building during construction was likened to piling up pancakes. I tried to impress upon my clients in the Mt. Pleasant Hammer Company that architecture was a grand career full of broad challenge and wonderful accomplishment.

"*Is Architecture as much fun as it sounds like?*"

It sure is.



## State of New Jersey Dep.



The New Jersey Department of Community Affairs was established March 1, 1967, dedicated to the premise that modern community needs no longer can be met by local and county governments acting alone.

The Department has been organized into six major divisions and six boards and commissions with statutory responsibilities (see chart). The divisions provide assistance, both human and material, to New Jersey communities and their citizens in dealing with a wide range of problems—land use, housing, urban renewal, local finance, improving municipal administration, the war on poverty, the problems of youth and the elderly, and more.

The first commissioner of the Department is Dr. Paul N. Ylvisaker of Cranbury. He served as Public Affairs Director of the Ford Foundation for 12 years preceding his appointment.

In addition to administering the Department, his office develops programs, negotiates for federal funds to support many of them, and helps operate a career development program that has opened up entry level jobs for more than 200 unskilled poor people.

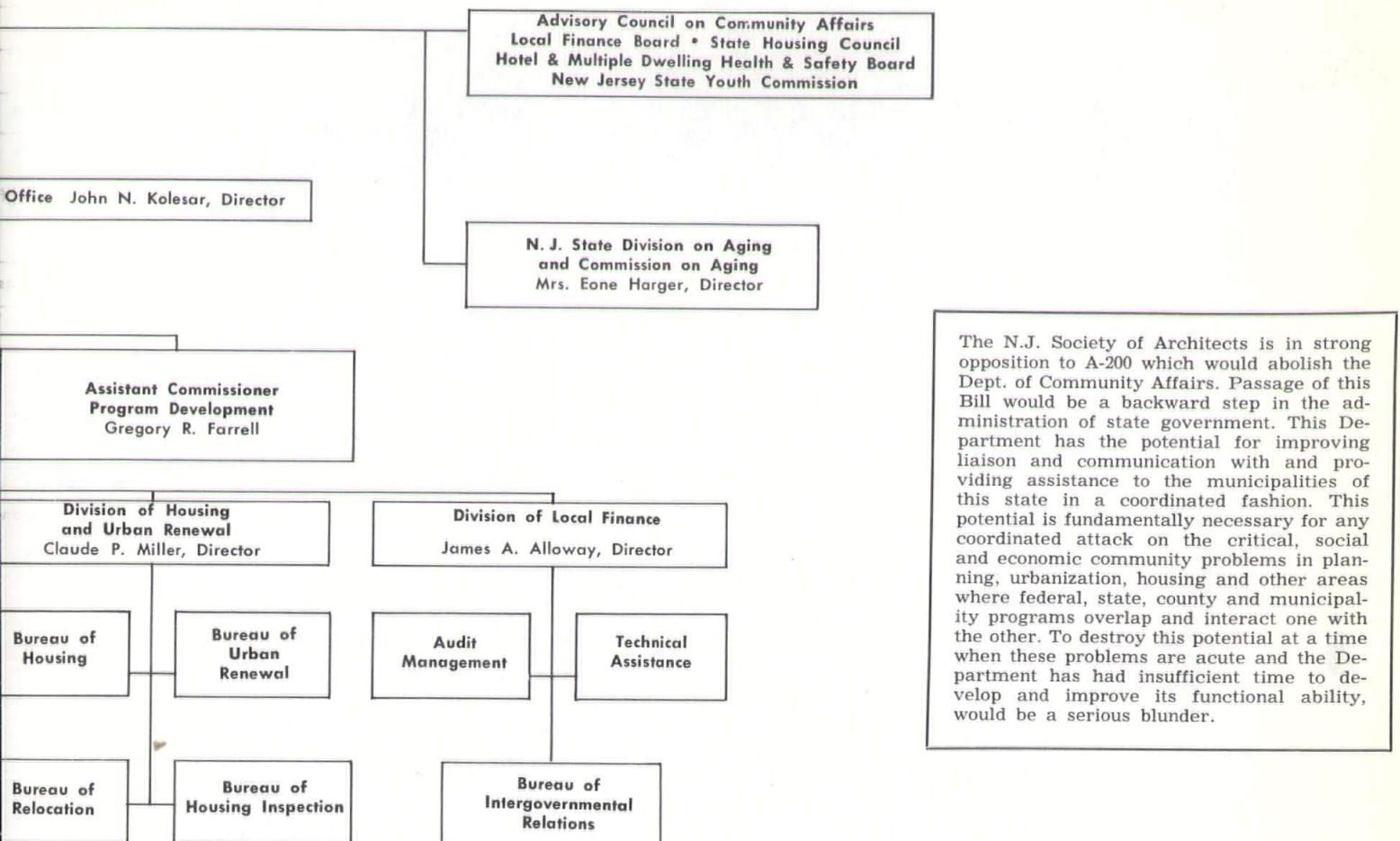
The office also maintains liaison with many other state and out-of-state agencies, both public and private, and acts as a coordinating mechanism be-

tween the federal, state and local governments.

The Department's housing programs represent a major new field of activity by the state government.

The Division of Housing and Urban Renewal is now putting finishing touches to new, modernized construction and maintenance regulations for multiple dwellings. The Bureau of Relocation has drawn up rules for providing financial aid to people displaced by public construction and the Department is seeking funds to finance the payments. The Urban Renewal Bureau is formulating an aid program designed to cut the length of ur-

# Department of Community Affairs



ban renewal projects by as much as five years (they now average 11 years from start to completion). A law enacted last year provides for state aid equal to half the local share of urban renewal projects, but no funds were appropriated in 1967.

The State Housing Finance Agency, an independent body within the Department, was established to finance construction of moderate-income housing. It finances its operations through sale of tax-free below-market-interest bonds. Mortgage funds are loaned to non-profit and limited-profit sponsors. Thus far, the nine-month-old agency has 270 units under construction and has granted

preliminary approval to sponsors of 1,057 other units. Architect for the project under construction is Eugene A. DeMartin, President of the N. J. Society of Architects.

The Director of the HFA also administers a \$1 million housing demonstration fund aimed at developing new projects, techniques and design.

Planning on the state, regional and local levels is another concern of the Department of Community Affairs. Its Division of State and Regional Planning, a research and advisory agency, promotes programs for the orderly development of New Jersey's physical assets such as land, utilities, recreation

The N.J. Society of Architects is in strong opposition to A-200 which would abolish the Dept. of Community Affairs. Passage of this Bill would be a backward step in the administration of state government. This Department has the potential for improving liaison and communication with and providing assistance to the municipalities of this state in a coordinated fashion. This potential is fundamentally necessary for any coordinated attack on the critical, social and economic community problems in planning, urbanization, housing and other areas where federal, state, county and municipality programs overlap and interact one with the other. To destroy this potential at a time when these problems are acute and the Department has had insufficient time to develop and improve its functional ability, would be a serious blunder.

space and urban facilities. The division inventories and reports on development trends and maintains a long-range statewide development plan and capital improvements program; encourages regional planning, such as reclamation of the North Jersey Meadowlands, and advises regional development agencies; aids municipal planning through financial and technical assistance; and reviews and processes applications from municipalities for federal advances for public works and local planning.

The Department offers communities one-stop service in meeting problems and needs

(Continued on Page 14)

# Suburban Chapter Awards Scholarship



Walter Hessberger, president of Suburban Chapter awards a \$500 Scholarship check to Charles Porter, secretary of the Board of Governors of the Governors of the Scholarship Foundation. This is the first scholarship by a chapter to be awarded by the Scholarship Foundation.

## Department of Community Affairs

*(Continued from Page 13)*

through its Office of Community Services. This division provides expert help from within the Department or by borrowing personnel through its Municipal Interchange Program, from other municipalities, government or private agencies.

The Office of Community Services also helps communities prepare applications for federal Model Cities grants and administers the state Model Cities program. It operates a summer and year-round intern program for qualified graduate and un-

dergraduate students, giving them experience in professional jobs in local, county, state and state-connected agencies. The Department's youth services program is also administered by this division.

The Department's Office of Economic Opportunity is the major anti-poverty wing of New Jersey's State government. It offers technical assistance to 26 community anti-poverty agencies and to local legal services agencies in developing programs for the poor.

OEO operates a basic education program to help those unable to read or write at the sixth-grade level and trains

teachers to staff classes for the program.

The Department also helps maintain firm financial status on both the county and municipal level through its Division of Local Finance. This division offers technical assistance in auditing and budgeting to local finance units and registered municipal accountants. It also offers help in the uses of electronic data processing.

The Department's Division on Aging carries on educational programs and does basic research on the problems of the aging, such as housing, leisure, employment, retirement, health and safety. It drafts and implements proposals to benefit the state's older population.

- I. silence inside  
surrenders slowly to the  
heart-hurting silence  
of too-warm city streets
- Newark at 8:30 A.M.  
grieves inside each walking  
person
- silent footfalls offer  
prayer  
cementitious paths to work away  
a day of burial
- but such Spirit refuses repression  
so each in his own way  
hopes and believes
- one man has died  
and made a difference
- II. does the beast or the angel  
stroke the earth:  
the dirt of city streets  
sticks to my shoes  
as I wander amid  
faces  
expressionless faces  
all eyes today
- but tomorrow will eyes  
become hands and voices  
and bodies given
- given to hope and freedom  
or just the hope of freedom  
and life for more-than-one  
a king rode this way  
many years ago  
rode to the rhythm  
of an ass
- he, too, has died
- III. the streets are pock-marked  
empty  
the window walls of Broad Street  
buildings  
empty  
tinted glass  
reflective  
of a world yet to be born
- IV. I heard the silence  
of multi-faceted feet  
today  
thoughtful feet  
directly choosing  
the resurrection hour
- coffin carried on a cart  
mule-drawn
- V. the ten o'clock hour  
heralds a world touched  
irrevocably  
by one black man  
who lived  
who died  
for something other than himself

*Martin Luther King, Jr.*

Gail D. Wagner  
9 April 1968

Gail D. Wagner received her A.B. degree from the College of Saint Elizabeth and her M.A. in English from the University of Notre Dame. She has taught English on the secondary school and college levels and at present is public relations assistant with Frank Grad & Sons.



## Architectural Awards 1967

We are pleased to present in this issue the balance of the award winning preliminary projects selected by the Awards Jury at our 1967 Convention.

### Valk Residence

Cedar Grove, N. J.

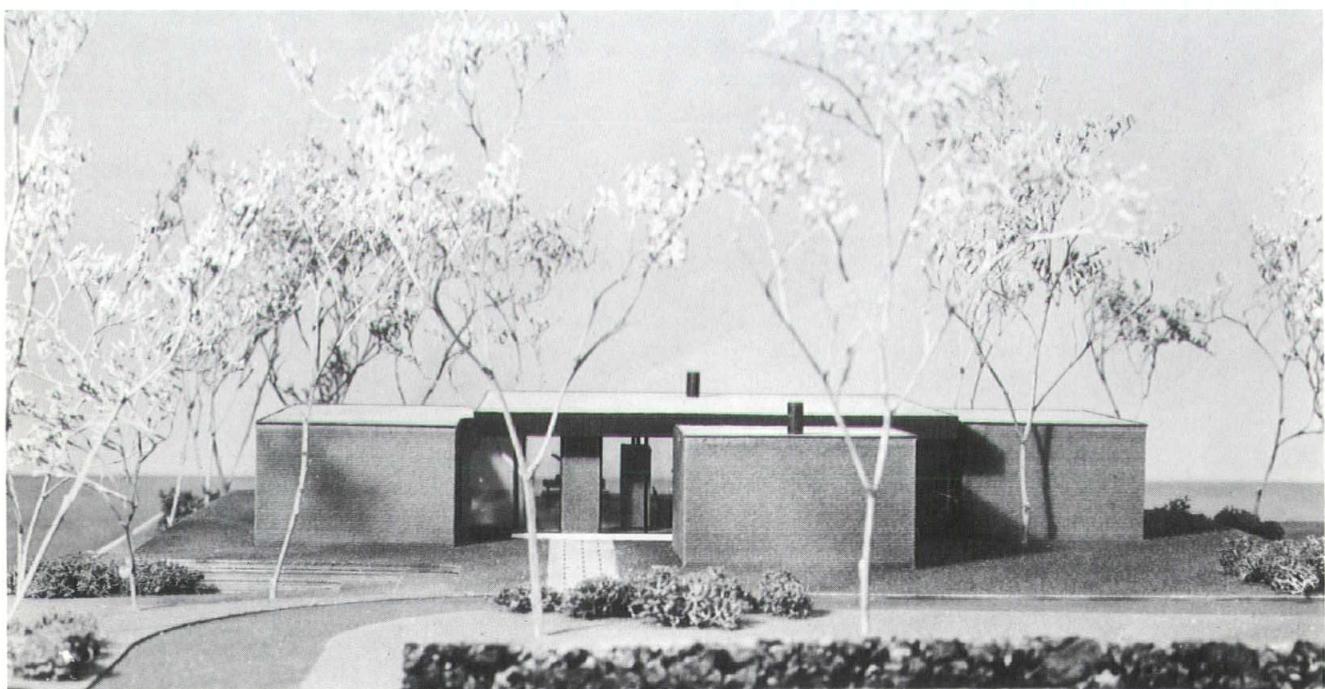
**Architect:**

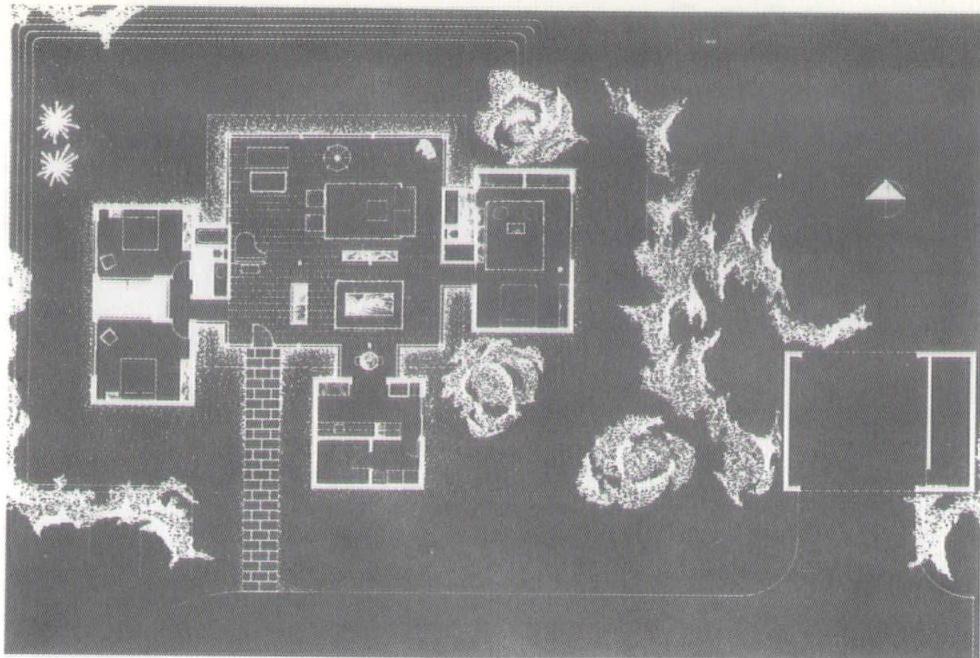
**Gerard J. Valk, AIA  
Montclair, N.J.**

**General Contractor:** Mel McClure  
**Mechanical Engineer:** Jeffreys Co.  
**Landscape Architect:** Gerard J. Valk  
**Electrical Engineers:** Designed Electric  
**Photographer:** Vernon Maxham

*"Ingenious solution of a formal plan with open gathering space and well screened private areas. Formality with simplicity."*

*The Jury*





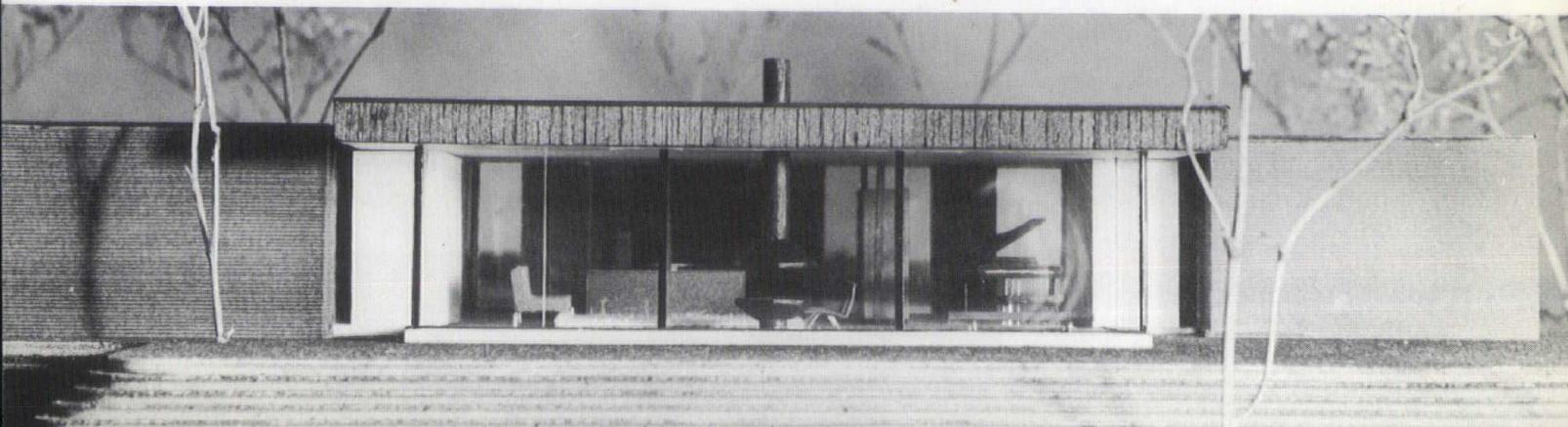
A home that combines very open spaces and enclosed protected areas was designed by Gerard J. Valk, AIA, of Montclair for himself, his wife and their future family. The result is a dramatic building combining glass walls for the open effect and solid brick veneer walls for the private areas.

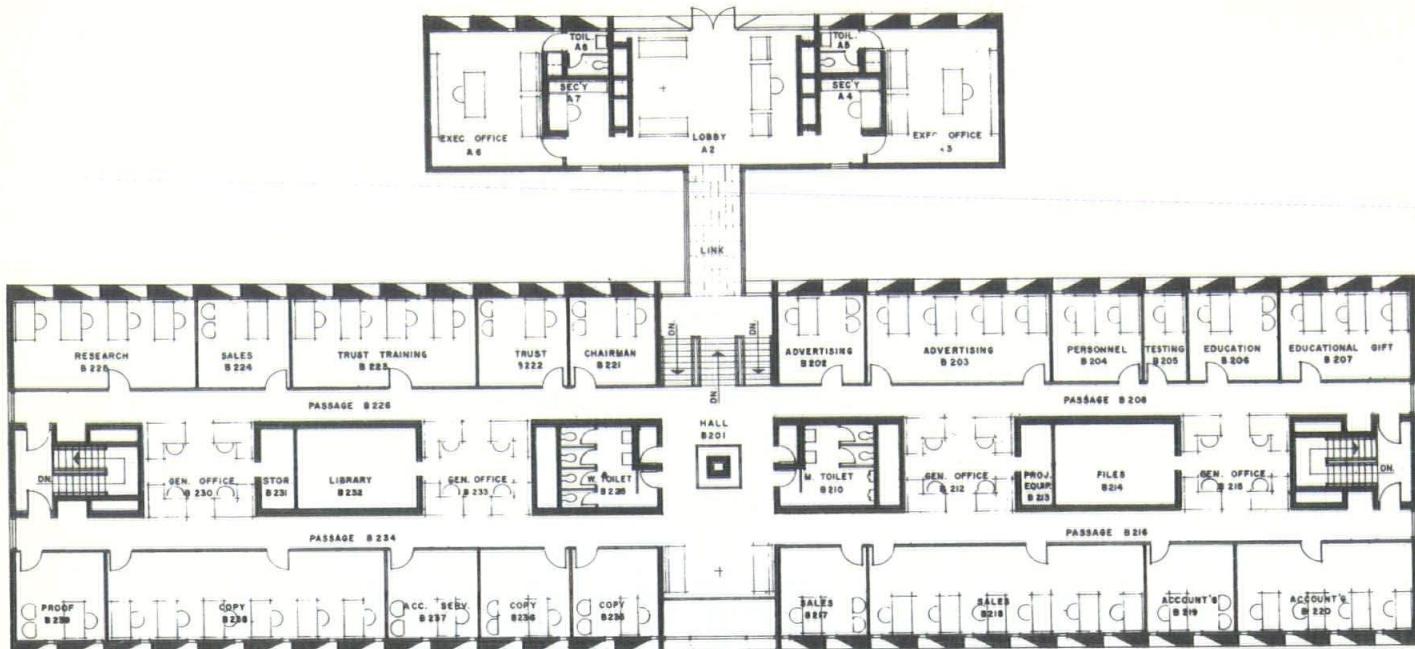
The Valk home is to be located on a heavily wooded, one-acre site which slopes evenly away from the street and backs into a 90-acre wild-life preserve maintained by the county.

The "very open" effect the Valks wanted is achieved in the large living, dining area which consists almost entirely of glass walls, one wall of which looks out over the protected wooded area in the preserve. This open space is enclosed by three attached privacy units consisting of bedrooms, bathrooms, kitchen and utility room. These units also serve to screen the open living area from neighbors and the street.

The residence will be heated by a gas-fired hot air system with capacity and provision for future air conditioning if desired. The structural system is wood frame and wood post and beam with brick veneer.

Walls and ceilings are to be painted sheetrock. The living areas will have slate floors and glass walls. Oak floors will be installed in the three privacy units with ceramic tile in the bathrooms. Exterior materials are brick veneer with wood facias and trim.





*"Formal Monumental Building  
beautifully adapted to site."*  
The Jury

## Kennedy Sinclair Building

Wayne, N. J.

**Architect:**

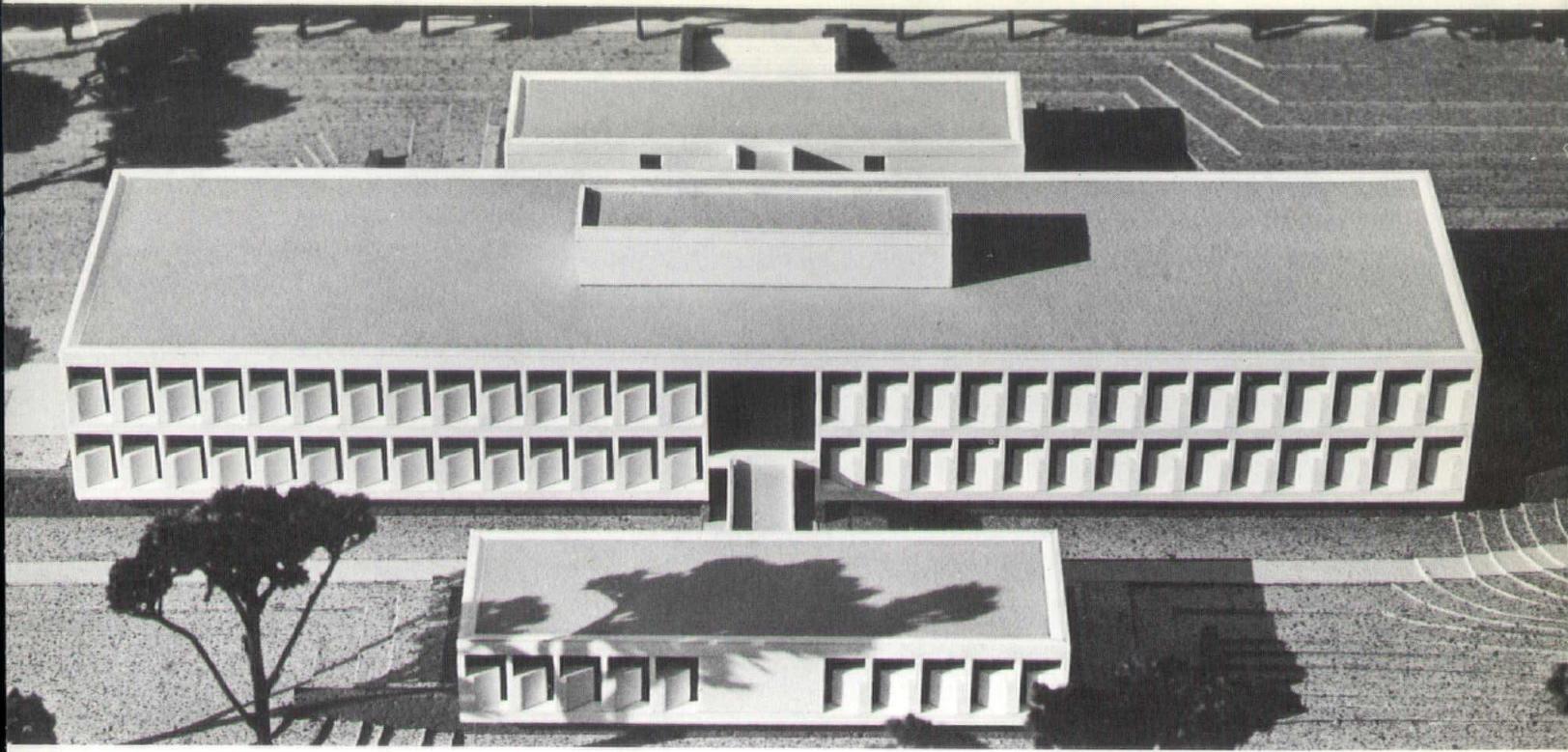
**Arthur Rigolo, FAIA**

Clifton, N. J.

Engineers: Kellerman and Dragnett, Consulting Structural  
Melvin Gelber, Consulting Mechanical  
Project Designer: Frank Richlan  
Photographer: Alfred Belle

The design of an office building for Kennedy Sinclair, Inc., a firm which organizes promotional programs for banks and colleges throughout the United States, had to include facilities for an advertising, market research and training center while providing general offices, executive offices, classroom, cafeteria and rental space. The site selected for the structure includes five acres of heavily wooded land along the Paterson Hamburg Turnpike. The site slopes upward from the street to the rear with a major grade change occurring at its central portion.

Upon first analysis of the site, the architect determined to preserve the century old trees located at the front of the property and the ruins of an old stone wall near the street. This decision led him to place the parking lot on a natural plateau at the rear of the property and reserve the cen-



tral and most dramatic portion of the site for the building.

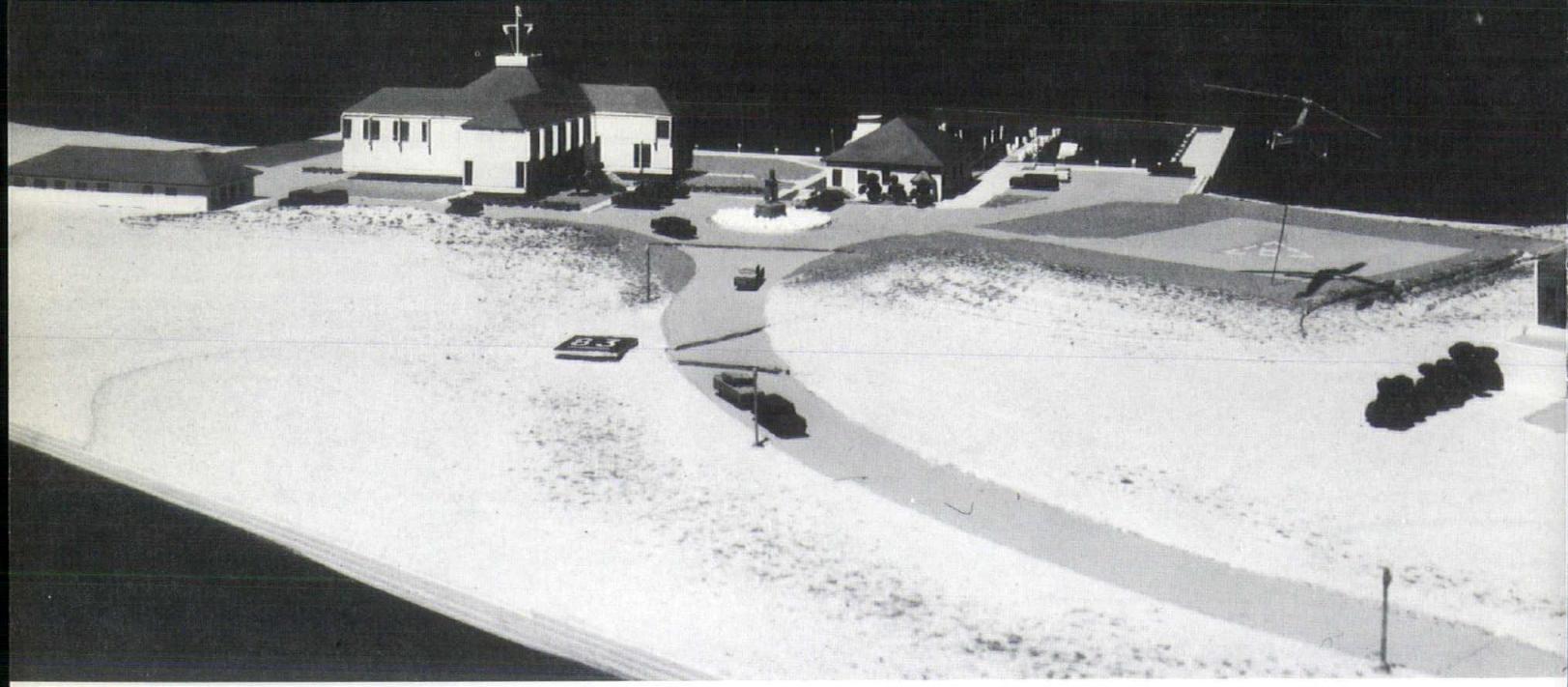
To accommodate the sloping terrain, the building was divided into three units which parallel the contours and step down the site. The entrance unit near the parking area contains the lobby and executive offices. The middle unit contains the general offices and rental space which will eventually be used for the company's expansion. The front unit which overlooks the preserved landscape houses the cafeteria and classroom.

The organization of the plan is formal and biaxial with one axis parallel to the contours and passing through the general office wing; the other perpendicular to the contours and joining the individual building units. The intersection of these axes marks the building's nucleus which serves as a

circulation node and as an area for inter-office communication. The importance of the nucleus has been emphasized on the building's interior by the chimney and on the exterior by the angular splayed panels within each modular bay.

Each building unit has been treated as a pristine structure resting on a stone wall which, in turn, makes the transition from grade to structure and also echoes the existing ruins. The building units themselves are treated in a vocabulary of modeled cast-in-place concrete with the aim of providing an image of dignity, permanence and substance for the company.

The building is heated and air-conditioned with a multi-zoned forced air system. The aluminum trim is bronze colored to blend with the concrete and the rubble stone walls.



*"Eminently suitable in bold simple forms and materials for seashore and for function."*

*The Jury*

## **U.S. Coast Guard Fire Island Station Bayshore, Long Island, N.Y.**

### **Architects:**

**Hassinger and Schwam, AIA  
Moorestown, N.J.**

Landscape Architect: Edward A. Maurer, ASLA  
Engineers: David Wittes, Structural  
Vinoker and Pace, Mechanical and Electrical  
Photographer: Lawrence S. Williams

The Fire Island Station of the United States Coast Guard was located on an offshore coastal island for over 80 years. The Station lost its isolated splendor in 1965 when it was connected with the mainland in conjunction with the development of the Robert Moses State Park.

The existing station building, which is scheduled for demolition, has the red hipped roof design traditional of Coast Guard Stations. The site will be expanded to accommodate the family housing facility. In order to retain the traditional look of the service buildings, the architects translated the hipped roof construction into a contemporary form for the new buildings. The existing boat basin, boat house and utility building will be rehabilitated.

The Coast Guard Station Building is designed pinwheel fashion to allow for separation of functions into various wings. The upper floor houses

berthing and facilities for the crew; the lower floor is devoted to offices, operations, galley and messing. Construction is conventional wall bearing construction with precast floor plank and prefabricated timber roof trusses.

The buildings for the family housing community are grouped in village fashion and also exploit the view of the bay and to create privacy for the activities of the families.

Separation of the various site functions will be dramatically defined with the creation of new sand dunes. All plantings will be of natural beach grasses, scrub pine and indigenous seaside plant materials.

Between the housing and operational portions of the site is a helicopter pad for use in search and rescue and medical evacuation missions. There is no aircraft based at this Station but this is a landing point for operational uses.

# Urban Design Proposal for Oyster Bay

## Long Island, N. Y.

*"Sensitive handling of waterfront redevelopment. Regret this project on Long Island, not the Jersey coast."*

*The Jury*

**Architect:**  
**Michael Graves, AIA**  
**Princeton, N. J.**

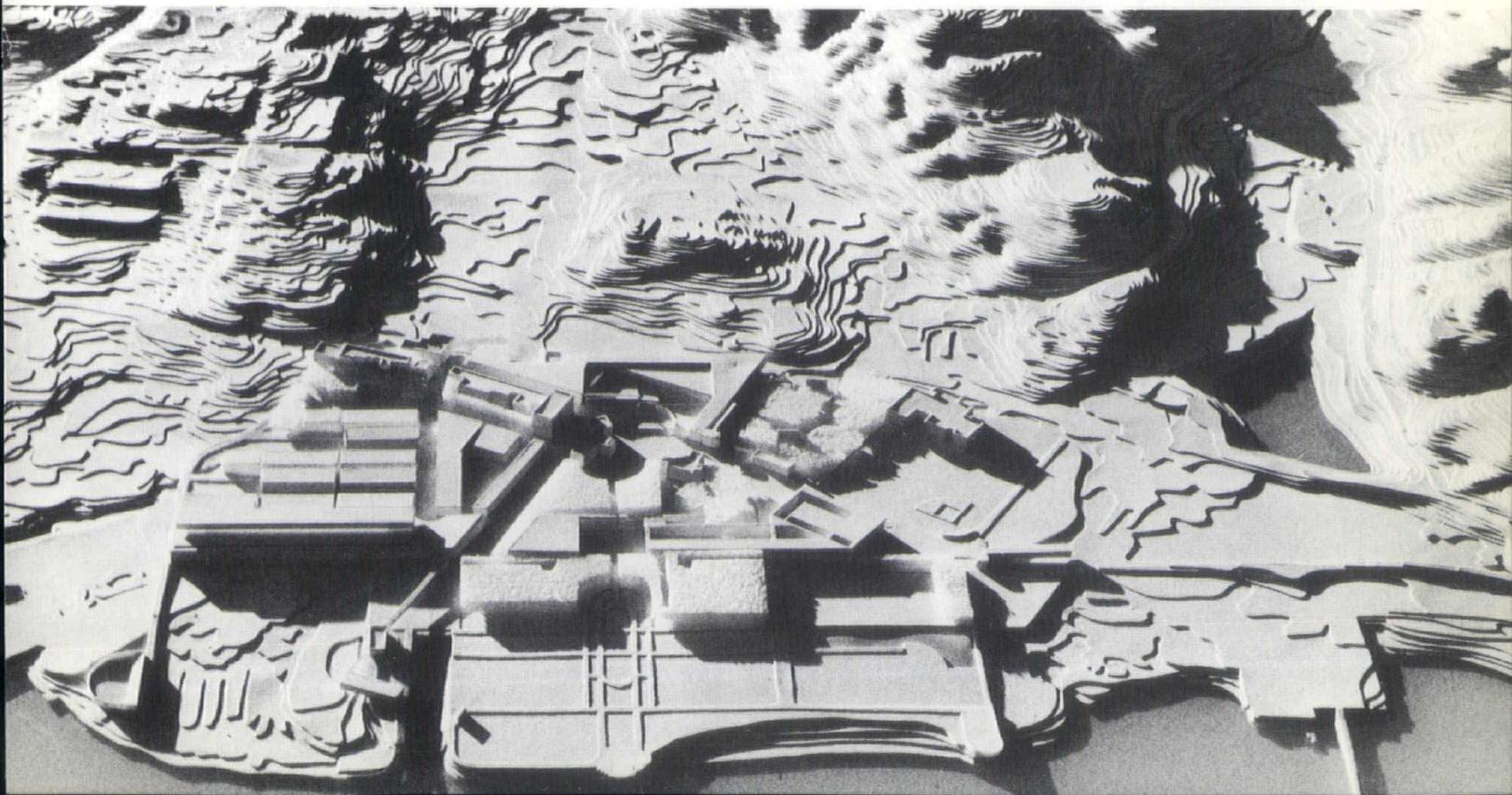
Oyster Bay, a community fronting directly on Oyster Bay Harbor and Long Island Sound, had, in effect, turned its back on its natural boundaries of water and hill during the growth years so that the town now exists as an introverted community on the plain which divides those boundaries. Architect Michael Graves was given the challenging commission of designing an overall plan which would restore the urban and recreational potential of the community while eliminating the isolation which resulted from this introverted growth.

A spur of the Long Island Railroad presently severs the town center from the prime recreational facilities of the community, the Theodore Roosevelt Memorial Park and the public beach

and harbor. The architect's design calls for an earlier terminus for this spur to allow free access to the existing recreational activities. His overall plan provides an organizational structure for the various layers of activities and promotes both vehicular and pedestrian movements and the urban interaction necessary for the economic growth of the commercial center.

The plan is intended as a system for determining placement and growth for urban institutions, including public school expansion, a junior college-level technical institute, cultural facilities and sufficient entertainment facilities.

It also provides for low and middle-income housing and evaluation and reassessment of current land uses.

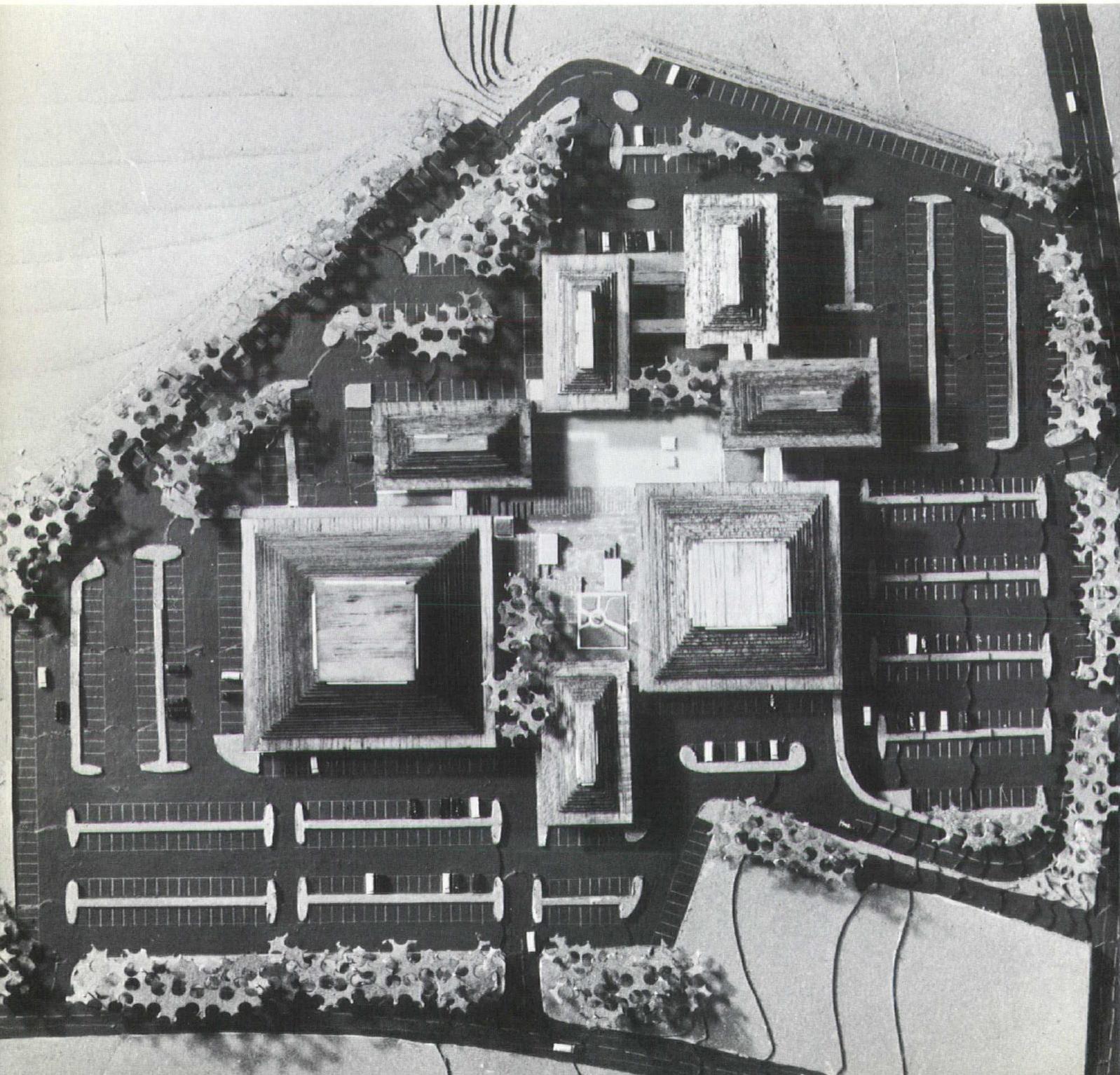


# Matawan Mall

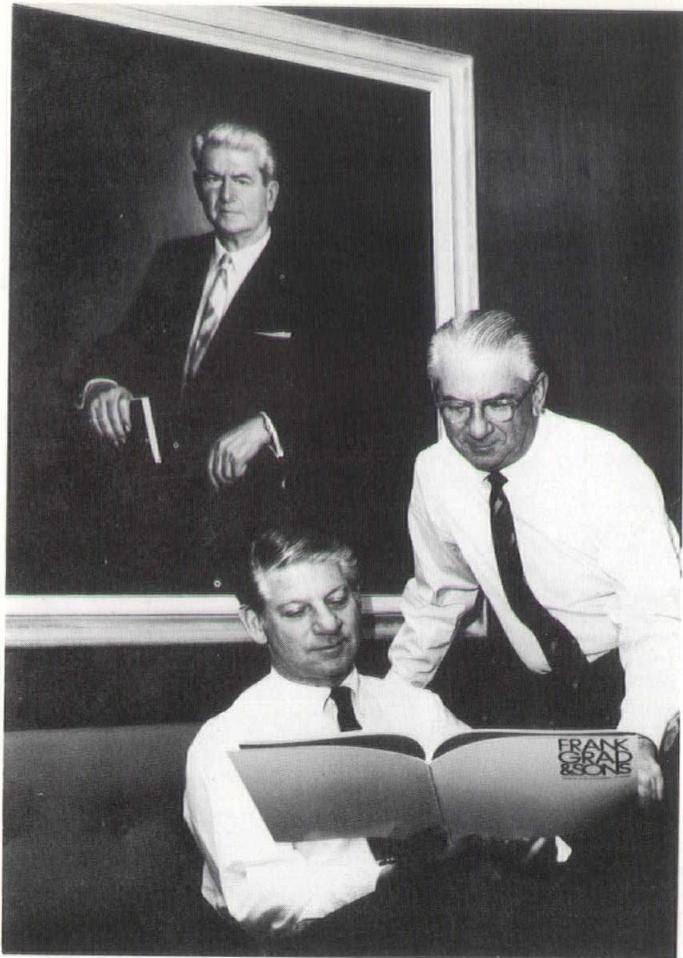
## Matawan, New Jersey

**Architect:**  
**Jerome Morley Larsen, AIA**  
**Spring Lake Heights, N.J.**

*"Excellent continuity with residential area in scale. Large buildings appear almost domestic. Pedestrian mall outstanding."*  
The Jury



## Frank Grad Memorial Scholarship



Howard and Bernard J. Grad

Frank Grad & Sons has established the Frank Grad Memorial Scholarship in the form of an annual contribution of \$500 to the Scholarship Foundation of the New Jersey Society of Architects for the purpose of assisting architectural students of scholastic achievement and marked talent who are limited by financial exigencies.

This newly-formed Memorial Scholarship, in the name of Frank Grad, commemorates a man who, in 1907, established a firm on Springfield Avenue in Newark which has grown to become one of the largest in the country, functioning with an expanded partnership of eight principals and over 100 employees.

In discussing the creation of this scholarship, Bernard J. Grad referred to the 1957 celebration of the 50th anniversary of the establishment of the firm. At that time, Mr. Frank Grad dedicated the jubilee brochure to "the devoted labors of hundreds of skilled and creative men" who had contributed to the development and expansion of the firm.

Included in the 1957 anniversary commemoration was the granting of a substantial sum of money for postgraduate fellowships and scholarships at

the architectural schools of Princeton, the University of Pennsylvania, the Newark College of Engineering and at Newark Academy. These awards, totaling \$10,000, were made through the Committee on Education and Research of the New Jersey Chapter, American Institute of Architects.

As a continuum of the spirit of Frank Grad, this new Scholarship becomes a living memorial. Explaining that spirit, Bernard Grad noted that in preparing the 50th anniversary dedication with his father and his brother Howard, "we realized, with the most pleasant of memories, the vast number of persons who had advanced within our company or who had worked for us for a time and then gone on to partnership in other firms or to establish themselves as independent practitioners."

It was the decision of the partners, in creating this Scholarship, to incorporate criteria that would minimize restrictions on qualified applicants and that would extend the selection of recipients to persons of all backgrounds and environments. Hopefully, with the increased availability of this form of financial aid, no productively creative student will be denied education because of financial necessity.

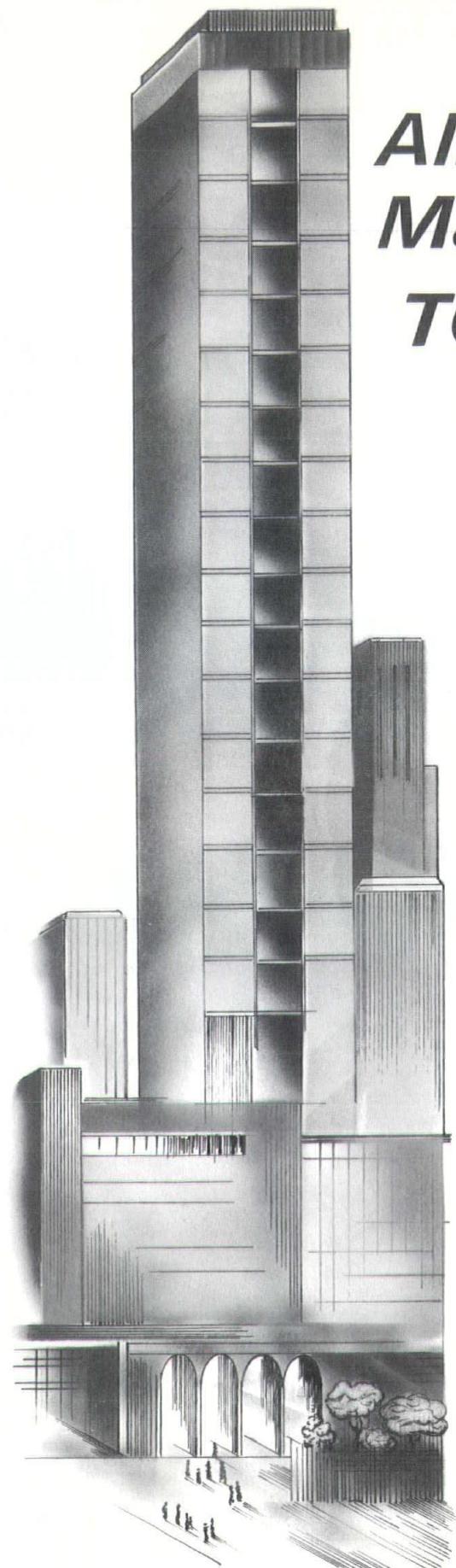
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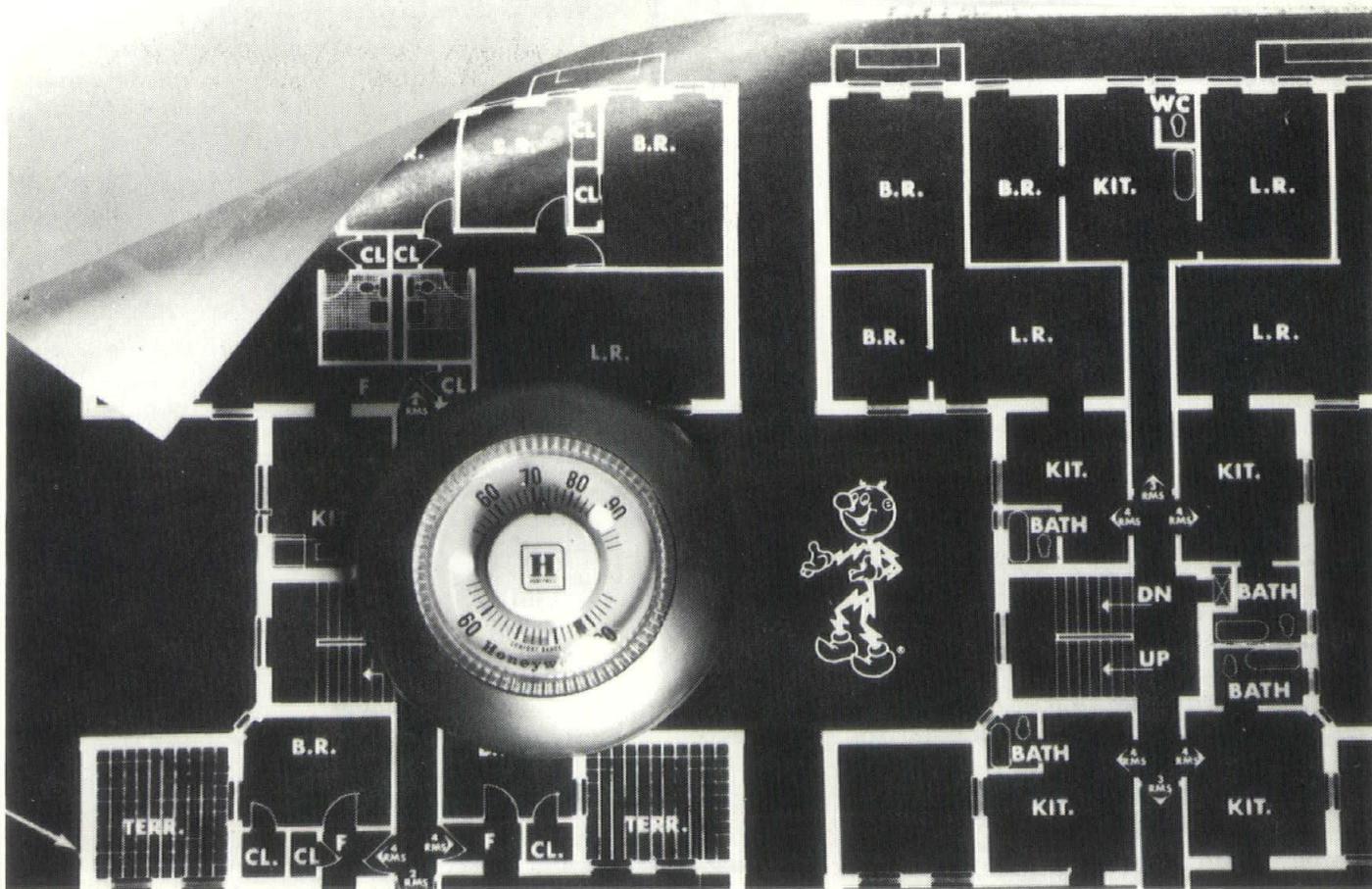
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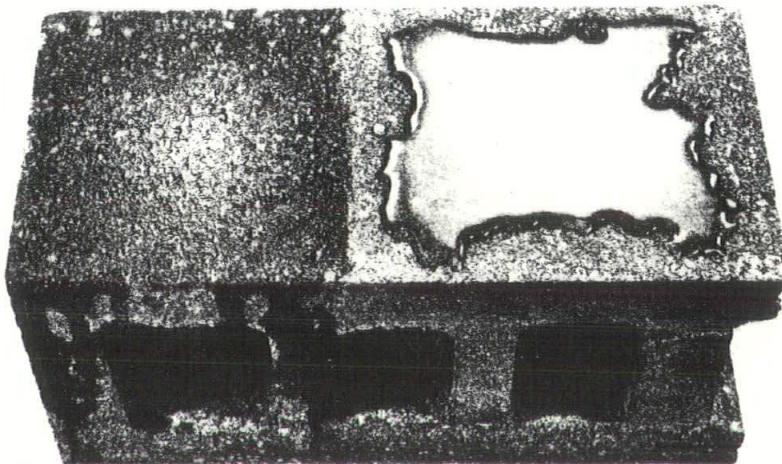


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